

Thursday–Saturday Evening, February 21–23, 2013, at 8:00

Wynton Marsalis, *Managing & Artistic Director*
Greg Scholl, *Executive Director*

Bloomberg is the Lead Corporate Sponsor of this performance.



BLOOD ON THE FIELDS

JAZZ AT LINCOLN CENTER ORCHESTRA

WYNTON MARSALIS, *Music Director, Trumpet*
RYAN KISOR, *Trumpet*
KENNY RAMPTON, *Trumpet*
MARCUS PRINTUP, *Trumpet*
VINCENT GARDNER, *Trombone, Tuba*
CHRIS CRENSHAW, *Trombone*
ELLIOT MASON, *Trombone*
SHERMAN IRBY, *Alto & Soprano Saxophones*
TED NASH, *Alto & Soprano Saxophones*
VICTOR GOINES, *Tenor & Soprano Saxophones, Clarinet, Bass Clarinet*
WALTER BLANDING, *Tenor & Soprano Saxophones*
CARL MARAGHI, *Baritone Saxophone, Clarinet, Bass Clarinet*
ELI BISHOP, *Guest Soloist, Violin*
ERIC REED, *Piano*
CARLOS HENRIQUEZ, *Bass*
ALI JACKSON, *Drums*

Featuring
GREGORY PORTER, *Vocals*
KENNY WASHINGTON, *Vocals*
PAULA WEST, *Vocals*

There will be a 15-minute intermission for this performance.
Please turn off your cell phones and other electronic devices.

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This concert is made possible by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

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JAZZ AT LINCOLN CENTER 25TH ANNIVERSARY SEASON HONORS

Since Jazz at Lincoln Center's inception on August 3, 1987, when Lincoln Center for the Performing Arts initiated a three-performance summertime series called "Classical Jazz," the organization has been steadfast in its commitment to broadening and deepening the public's awareness of and participation in jazz. On July 1, 1996, Jazz at Lincoln Center became an independent non-profit organization, establishing a prominent place for jazz alongside the opera, ballet, symphony, and other fine arts at Lincoln Center.

Jazz at Lincoln Center has strived to joyously perform and produce music, to educate, and to gather people worldwide around jazz. This special 25th Anniversary Season presents us with a timely opportunity to honor our history and traditions, and to celebrate long term Jazz at Lincoln Center supporters and board members even as we create the moments of the future.

Throughout the 2012–13 performance season, Jazz at Lincoln Center will salute its Board of Directors, recognize and honor individuals, foundations, and all levels of government whose dedication and support contributed to this uniquely American art form of jazz.

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PROGRAM

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† Deceased

(as of January 1, 2013)

Libretto

I

Calling The Indians Out

Trouble in our own land, crimes against the human soul far too large for any describing words to hold.

II

Move Over

In a slave ship that darkly sways beneath the star of democracy, Jesse and Leona lie.

A captured man and woman, Jesse and Leona.

PAULA WEST, *Vocal*

Leona: Move over.
Move over now.
Where are we?
Don't you hear me? Over
Anyone come close to me
Touch me. O
I think I hear a drum. I think I hear a drum
Playing, proudly, pounding, saying softly, come
I think I hear a drum, I think I –
Pain and evil all around me, O –
Over, move, move closer over
Touch me closer
O brown doom!!
Hear this cry
Pass on through
Blood wet womb
Rocking tomb, tomb, tomb, tomb,
tomb, tomb, tomb, tomb
Where are we? Am I? Are I? Am we? Am we?
I think I hear a drum, think I hear a drum
Think I hear a drum, think I hear the drums
That must be those drums singing on the wind
Take a me back my home I
That's the little one with the ringing tone
Slowly swaying
Taking me back, far away back my home.

No, that's not the sound my drums
Not the sound my drums—that is not a drum
Pounding in, pounding, pound, pound,
pound, pound, pound, O, NO
That same beat, that same damned beat of iron drums
No memory. Take a me back my
Stop it. Stop it. Stop it. Momma. Stop it. Stop it.
What are these things in my hair?

And everywhere. Mother, stop it. Stop it. Stop it. Stop it. Where did my little ones go! I'm down below. Demons are riding the wind, I, I can't, oh, no.
Momma, Mother, Mother.
Rocking tomb, Blood wet womb
Many cry, O brown doom, beg to die and do
Where are we, am I? Are we? Am we, am we?
Move over move, move closer over, touch me. Closer.
O, My head is spinning round and round
O my eyes just won't see. Demons come to eat me.
Take us back home, far, far away, think I hear
They're playing, proudly, pounding softly come
Pain and evil all around me O-over
Come closer, touch me, someone move over now.

III

You Don't Hear No Drums

KENNY WASHINGTON, *Vocal*

Jesse: Got no place to go
You don't hear no drums woman
Woman you don't hear no drum
All you hear. The clattering of broken bones and homes
Chorus: (*I think you better ride this wave on out*)
Jesse: Stop your whining common girl
Us sold us to this damned world
All you hear the echoes of dead voices final screams
Chorus: (*I think you better ride this wave on out*)
Jesse: I'm a prince, my heart is stone
Could not count the slaves I owned
All you hear, the mocking cry of past accomplishments
(*I think you better ride this wave on out*)
Woman don't you beg me for no touch
Common girl don't ask me for no love
Low born woman
Hear me sayin'
Woman you don't hear no drums
Death bound river of blood flow
Reeking foul, stench down below
All you hear, the shrieking howls of so much misery
Agony wash over me
Chained to scum on troubled sea
All you hear. The splashing of your head against hard wood
Chorus: (*I think you better ride this wave on out*)
Jesse: Hear me once more common girl
In rage piss I on the world

PROGRAM

All you hear is gasping silence of people
choking
So I'm gonna be
Flying high, flying high.
Only I
Me and Mine
I've got to get out, got to be way far
away-free
Flying high, flying high.
Only I
Me and Mine
I've got to get out, got to be way far
away -free
You don't hear no drums, woman!
I think you better ride this wave on out.

IV

A. The Market Place

*In teeming marketplaces, onto the sweet soil of
our democracy is poured the salt of a business
that gives a bitter taste to our national life.*

B. Soul For Sale

GREGORY PORTER, *Vocal*

Slave: What a great day for shopping
Buyer: I can feel money dropping
People, that's what I'm copping
Soul for Sale
Checking their teeth and hairlines
Pinching a buck whose skin shines
Looking for brown concubines
Soul for Sale
I like my Negroes real
Simple but plentiful of feeling
Think we can make a deal
Nine hundred! What!
Have you lost your mind?
I call that stealing
What 'cha got to make my corn grow?
New pipes for my tobacco
Yes, and let's see that Negro
Soul for Sale
Soul for Sale
Oh I can't wait to buy some
Let's see 'em skip, hop and run
Darky, let go of that young 'un
Soul for Sale
I like my Negroes real
Simple but plentiful of feeling
Think we can make a deal?
Nine hundred! What!
Have you lost your mind?
I call that stealing
Picks, hammers, mules, plows, and hoes
A passel of northern dress clothes
Oh! and I'll take those Negroes
Soul for Sale

V

Plantation Coffle March

*Reborn in this land of plenty as livestock.
Talking work animals.*

PAULA WEST, *Vocal*

KENNY WASHINGTON, *Vocal*

Leona: And slow we marched for all to see
Necks wringed with iron in agony
We drag on feet cut bare by ground
For endless miles did not sit down
New born we bring this land fresh gloom
Rot baked in death ships hot wet womb
Chained men, women and little ones
Reduced to dogs by whips and guns
Jesse: I will not slave for any man
With each slurred step I hate this land
I am a prince, no common man
And soon I will be free
Leona: A weary walking travesty
Chained from this land's sweet majesty
We all submit except for one
Whose high proud heart was overcome
Though bound he took three men to
ground
And would have killed but then the sound
Of gunshot rang, the final bell
Straight up he stood, and then he fell
Jesse: I will not slave for any man
With each slurred step I hate this land
I am a prince, no common man
And soon I will be free
Leona: And as he lay our coffle stalled
He could not walk and would not crawl
Was time to move, he lay and fry
Stared at the sun, prepared to die
I lift him up and walk him round
For many miles he makes no sound

This shuffle stops. How could it be?
He says no words of thanks to me
No words to me, no words to me.

VI

Work Song (Blood On The Fields)

*Soon can mean ten minutes, or ten lifetimes.
In this case, 14 years of bondage has passed.*

KENNY WASHINGTON, *Vocal*

PAULA WEST, *Vocal*

Jesse: Mmm
Leona: Mmm-hmm
Jesse: Liftin' and a totin'
Leona: Packin' and a sackin'
Jesse: Pickin' and a hocin'
Leona: Seedin' and a feedin'
Jesse: Plowin' and a growin'
Jesse: Mmm-hmm. All day long
I raise my head to sky
Beat back down by sun's burning gaze

PROGRAM

The field hand's cry. I split my fingers
down to the blood again.
Leona: Blood on the fields
King cotton grow
Brown soil yields
White up above
Red down below
Brown soil yields
White up above
Red down below
And tomorrow
I can't take no more, no more, no more
Jesse: All day long
Woman
Hush up your whining now
And hold your head up high

To curse this evil land
To hell with this strange man
Watching over me
Day long
I rise
Beat down
Again
Leona: Oh, just hold that whip masso
Jesse: Drive! Driver, hold that whip
Leona: Down on one knee
Jesse: Got to get free
Cruel hot sun
Leona: Day is just begun
Jesse: All day long
Jesse and Leona:

Blood on the fields
King cotton grow
Brown soil yields
White up above
Red down below
Take me home
Far, far away
Blood on the fields
Blood on the fields
Jesse: Pickin' and a hoein'
Leona: Blood on the fields
Jesse: Packin' and a sackin'
Leona: Blood on the fields
Jesse: Plowin' and a growin'
Leona: Blood on the fields
Jesse and Leona:
Red down below
Leona: And tomorrow

VII

Lady's Lament

PAULA WEST, *Vocal*
KENNY WASHINGTON, *Vocal*

Leona: Night falls,
And then the day breaks
Again the night falls
And then my heart breaks
Again in morning
I face the same old, same ol' day

I thirst for romance
One dance
To give me back my body
Night falls,
Come little romance
Just one cool drink, just one cool drink
I think I hear a drum
I think I hear a drum
Jesse: I think I'm going to leave this slave life
behind
You don't hear no drum woman
You don't hear no drum
Woman you don't hear no drum
I think I'm going to leave this slave life
behind

A. Flying High

KENNY WASHINGTON, *Vocal*

Jesse: I got to get out, got to be way far
away-free

VIII

Oh We Have A Friend In Jesus

*Op Massa is a good and righteous man.
He likes for his Negroes to worship and honor a
merciful and just God.*

PAULA WEST, *Vocal*

Leona: Oh we have a friend in Jesus
He teaches us forgiveness

And a friend I need, Lord Jesus,
To ease this pain of mine
Soon he will come
Free his children
Come to us now
Jesus will show us the way home

A. God Don't Like Ugly

*They, however, interpret the word of God
quite differently.*

PAULA WEST, *Vocal*

Leona: Let me bathe in the cool waters of your love
O, Lord, your love, Oh, Lord, your love
Oh, Lord, your love, Oh Lord, your love
God don't like ugly. God don't like ugly.
God don't like ugly. God don't like ugly.
Hallelujah, Hallelujah, Hallelujah, Hallelu
And the last shall be first
And the last shall be first
Hallelujah, Hallelujah, Hallelujah, Hallelu
God don't like ugly. God don't like ugly.
And the last shall be first
And the last shall be first
And the last shall be first
And the last shall be first
And the last shall be first
And the last shall be first

PROGRAM

IX

Juba And A O'Brown Squaw

Jesse thinks not of God, not of heaven, not of justice, only his own freedom is on his mind. He goes to see Juba. A man so wise, the uninformed think he is a fool.

GREGORY PORTER, *Vocal*

Juba: First you dance then you sing if you'd
do the Juba rig
Then you turn all around and you hop a
little jig

People comes to Juba when they wants
to be free
When everything is fine with them their
face he never see
Jump Juba Pat Juba act a natchul fool
Eat a pound of dirt and bite a two-head
mule

Chorus: *O Lord Juba, Yea Lord Juba*

Juba: *Right, Left Juba. And a O'Brown Squaw*
Listen to these words son I'm about to say
I see it in your eyes that you want to get
away

Dancin' and singin' and shakin' my tail
One mulatter girl and a bill of sale
The things you should do if you'd run
add up to three
If you do these three, there's a chance
you might be free

Chorus: *O Lord Juba, Yea Lord Juba*

Juba: *Right, Left Juba. And a O'Brown Squaw*
Number one is love the land and also
you must know

The land that holds you slave is the same
that lets you go.
Got-to-know where water lies to cover
up your tracks
Stayin' long on ground too high has
busted many backs.

See how Brer Rabbit makes himself so
hard to find

Dogs got long and pointy teeth and
would love some brown behind

Chorus: *O Lord Juba, Yea Lord Juba*

Juba: *Right, Left Juba. And a O'Brown Squaw*

Number two you got to sing with soul
or even better shout
Be sad but sing a happy song to call the
Indians out

Any man be an Indian no matter how
he's born

All you got to do is give a starvin' man
some corn.

Listen to ol' Juba sing and hear a soulful
sound

Juba laughs in the devil's face and knock
he mama down.

Chorus: *O Lord Juba, Yea Lord Juba*

Juba: *Right, Left Juba. And a O'Brown Squaw*

Last thing number three you must do if
you'd be free

If you're going to get away you must
know who you'll be.

Runnin' round talkin' 'bout you some
kind of king

Like a chicken flyin' with a hoot owl's wing

If a man be a prince, then another be a
slave

May be the lesser work the greater to an
early grave.

Chorus: *O Lord Juba, Yea Lord Juba*

Juba: *Right, Left Juba. And a O'Brown Squaw*

One you got to love the land, forgive it
for its sin

You'll never get your freedom if the land
is not your friend

Two, you've got to sing with soul so
Indians will dance

If no one helps you run then you
haven't got a chance

Three, what will you call yourself if you
become free?

If a man is a prince then he too a slave
can be.

Chorus: *O Lord Juba, Yea Lord Juba*

Right, Left Juba. And a O'Brown Squaw

X

Follow The Drinking Gourd

*Jesse don't care about no Indians, no land, no
soul, no singing, and no Leona.*

It was time for him to go ahead and run.

PAULA WEST, *Vocal*

Leona: Run day and run night
But look up to freedom
Freedom
Keep your eye on high
Follow the drinking gourd
But what of me, Jesse
Freedom, sweet freedom
One day or one night
Hope they bring him back to me
Hope they bring him back to me
Hope they bring him back to me

A. My Soul Fell Down

PAULA WEST, *Vocal*

Leona: This was my wish
To have you here
Your dark strong touch
All mine, all night

But as you passed
Dog-bit, chain-burned
My soul fell down
I was so wrong
To want you back

PROGRAM

XI

Forty Lashes

If the opposition be truly serious, no matter how noble the heart or just the cause, the unprepared, will feel the bitter lash of failure.

XII

What A Fool I've Been

Knocks on the head, feet in the butt can bet recognition

KENNY WASHINGTON, *Vocal*

Jesse: Oh what a fool I've been
Oh what a fool I've been
Not thinking
Not living in this island
Foolishly I live back in the old ways
Want to be back home to drive my own slaves
Now, I feel the pain
No man should own a man
I'm no slave
Not no prince
Just a man
Just a lonely man
No More!

A. Back to Basics

XIII

I Hold Out My Hand

What has more meaning than pain? He wants to know what soul is?

PAULA WEST, *Vocal*

KENNY WASHINGTON, *Vocal*

Leona: I hold out my hand
To comfort your wounds
And give without want
The sweetness of life.
Through rivers of tears
The moon shines tonight.
And that is what soul is.
When this bitter life has ended
Death may be a welcome rest
But why waste all your living on dying?
Why let mocking evil spirits have their way?
Why wallow in sorrow
When love's joys can be found?
Oh, come to me until I feel your heartbeat
And when our hearts are swaying at one tempo
That is soul.
Jesse: I have no heart, it's been crushed and torn by misery.
What sweet softness, can a man know in his heart

When others buy and sell his loved ones?
Is that soul?
And when this bitter life has ended
I will dance a happy dance
I will sing
I will shout
I will cry
And in my rage I will –O why!
Anguished heart! Wake my ears to hear
this woman's song
Soul is the giving without want.
The sharing of some soothing sweetness
through this bitter life.

Leona: Come to me until I feel your heartbeat
When our hearts are swaying at one tempo
Jesse: Yes, I think I understand what soul is.
Leona: Come and let us have this dance
Jesse: Come and let us have this little dance
That is soul.
Leona and Jesse:
My lips are sweet
(just one little taste)
My bosom not cold
(just one little taste)
Let's pleasure ourselves
(just one little taste)
Romance can't be sold
(but they sure will try)
But even through tears
(and there are many)
The moon shines tonight
(let's stop this talking)
And that is what soul is!

XIV

Look And See

Now he wants to listen

GREGORY PORTER, *Vocal*

Juba: Look and see
To learn and be
One part of we
And not just ye
If you'd be free
Ask to know
Watch out! Lay low
Than act on
What you know
To grow
Then you can go
Don't close your ears to the hot songs of life
Open them wide
Take in the size
Reach with your dreams
Past moonless nights
Look and see
To learn and be
One part of we
And not just ye
If you'd be free

PROGRAM

Don't fall in love with the weight of
your pain
Hawk at the mule
Of tragedy
Life won't be bent to your lament
Ask to know
Watch out! Lay low
Then act on
What you know
To grow
Then you can go.

A. The Sun Is Gonna Shine

KENNY WASHINGTON, *Vocal*

XV

Will The Sun Come Out?

Yes, but still the blues.

PAULA WEST, *Vocal*

Leona: Do I like this change in him?
From so strong a man
So suddenly has he gone soft.
Will his manhood drain on this land?
Do I want to birth his slave?
Will the sun come out?
Should I look up to the skies?
Will the sun come out?
Can he shine where evil thrives?
What shall I do?
Let you shine through?
Hang my head but should I cry?
Hang my head but should I cry?
Will the sun come out?
Wear his crown though darkness reigns?
Will the sun come out?
Forging metal for more chains.
What can I do?
Sun shines through blues.
Hang my head I think I'll cry.
Hang my head I think I'll cry.

Will the sun come out?
Nourish blood-soaked fields all day?
Will the sun come out?
Crops been sold and sent away.
Wealth all around
None can be found
Hang my head but should I cry
'Nuff to live but no to thrive.
Wealth all around
Sun has gone down.
Hang my head but should I cry?
Hang my head but still survive
Come on sun, just one more try.

XVI

The Sun Is Gonna Shine

But Jesse has learned how to play the blues.

Jesse: The sun is gonna shine
Upon this land today
He'll show his warm round face and smile
He'll play the bluest blues high yellow
style
Sun is gon' shine.
The sun is gonna shine
Just like he do each day
His light will be so bright and clear
He'll warm those soulless hearts long
cloaked in fear
Sun is gon' shine
When you see me dancing down the
street
Singing
Know that I sing a song with soul to be
free
Which I soon will be
Yes, then always
The sun is gonna shine
Upon this land today
He'll rise so high he'll never fall
His light will sound before the rooster's call
Sun is gon' shine
When you see me dancing down the street
Singing
Know that I sing a song with soul to be
free
Which I soon will be
Yes, then always
The sun is gonna shine
Upon this land today
He'll rise so high he'll never fall
His light will sound before the rooster's
call
Sun is gon' shine

XVII

Chant To Call The Indians Out

KENNY WASHINGTON, *Vocal*

Jesse: Oh! Anybody. Hear This Plaintive Song.
Oh! Who wants to help their brother
dance this dance?
Oh! I sing with soul:
Heal this wounded land

XVIII

Calling The Indians Out

PROGRAM

XIX

Follow The Drinking Gourd

His mind is set on a freedom larger than himself.

Jesse escapes again, this time with Leona

KENNY WASHINGTON, *Vocal*

PAULA WEST, *Vocal*

XX

Freedom Is In The Trying

Even for the righteous, success is never certain.

GREGORY PORTER, *Vocal*

Juba: This is all I tell you because this is all
I see.

You answered questions right but you
still ain't free

If you see an eagle sittin' on a crow's
nest

His head in the east but his mind in
the west

Freedom is no simple thing but all
you need to know

Freedom's in the trying, just walk on
through the door

Chorus: *O Lord Juba, Yes Lord Juba*

Right, Left Juba. And a O'Brown Squaw

Juba: Freedom's in the trying
Walk on through the door
Freedom's in the trying
All you need to know
Freedom's in the trying
Walk on through the door
Freedom's in the trying
All you need to know
Freedom is no simple thing but all
you need to know
Freedom's in the trying and walk out
through the door.
Freedom is no simple thing but all
you need to know
Freedom's in the trying and walk out
through the door.
Freedom is no simple thing but all
you need to know
Freedom's in the trying and walk out
through the door.

Chorus: *O Lord Juba, Yes Lord Juba*
Right, Left Juba. And a O'Brown Squaw

Juba: That's all I know

XXI

Due North

KENNY WASHINGTON, *Vocal*

BLOOD ON THE FIELDS

by Ted Panken © 2012

In April 1994 at Alice Tully Hall, the Lincoln Center Jazz Orchestra, as it was then named, premiered an extended jazz oratorio and composition by Wynton Marsalis titled *Blood On The Fields*, relating the progression of a man and a woman—husband and wife—from slavery to freedom. Elaborating on ideas he'd been developing for several years with the Wynton Marsalis Septet, and deploying lessons gleaned from ongoing immersion in the entire timeline of Duke Ellington (particularly his later suites), Marsalis upped the ante from such early 1990s extended works as *City Movement* and *In This House, On This Morning*, penning a poetic, vernacular libretto and a virtuoso score, chock-a-block with ingenious instrumental voicings and complex meters, that illuminates and propels the narrative. Released in a three-CD edition by Columbia-Sony in 1995, *Blood On The Fields* would earn the 1997 Pulitzer Prize for Music, the first composition by a jazz musician—and the first to incorporate extensively either improvisation or idiomatic jazz vocabulary—to be awarded that honor.

In a contemporaneous review of the two premiere concerts, I wrote: “[*Blood On The Fields*] is a conversation with the history of jazz on its highest level. No imitation of its antecedents, it demonstrates Marsalis’ sophisticated reading and revision of his sources. Ellingtonally, Marsalis gave each musician in the orchestra a voice, and the orchestra itself a meta-voice. Call-and-response, New Orleans polyphony, shuffles, Ellingbop, dirges, parade march press-rolls, second-line struts, intricately detailed ensemble dialogues, impossible brass unisons, idiomatic solos—even a Greek chorus!—signified and counterstated the songs.”

In a perceptive review of the premiere concert in *The New York Times*, Jon Pareles noted Marsalis’ attraction to Ellington’s “universe of suave saxophones, mocking trombones and brightly assertive trumpets.” He added: “He knows that above a swinging beat, a wily composer can get away with nearly anything. Mr. Marsalis’ ensembles bristle with polytonality, dissonance and jagged,

jumpy lines and countermelodies, but the rhythm section pushes them along as if they were dance music.”

Over the ensuing nineteen years, Marsalis has honed and evolved those strategies on such major, diverse works as *Big Train*, *All Rise*, *Congo Square*, *Abyssinian 200 Mass*, *Vitoria Suite*, *Blues Symphony*, and *Swing Symphony*, expanding his tonal canvas to include vocal choirs and symphonic orchestras. But *Blood On The Fields* retains special pride of place in his corpus. That’s as good a reason as any for Marsalis and the Jazz at Lincoln Center Orchestra to revisit it—with the GRAMMY® Award-nominated baritone Gregory Porter and the powerful contralto Paula West inhabiting the characters of central protagonists Leona and Jesse, performed in the original iteration by Cassandra Wilson and Miles Griffith—in conjunction with Jazz at Lincoln Center’s 25th anniversary season.

Apart from the heady, gripping music contained therein, *Blood On The Fields* is also fascinating at this particular moment—one month into the second term of President Barack Obama, and two months after the release of Spielberg’s *Lincoln* and Tarantino’s *Django Unchained*—for Marsalis’ multi-dimensional treatment of its subject.

In 1996 Marsalis told me that, initially, he wanted *Blood on The Fields* to be “tragic the whole way through, with no redemption.” He credited conversations with the aesthetic philosopher Albert Murray for changing his perspective. “Al took me through the different forms of tragedy, going back to *Oedipus*, *The Libation Bearers*, and *Agamemnon*,” Marsalis said. “He said, ‘You’ve got to understand that if you make it all tragic, you’ll be coming from an expression that’s not really Afro-American.’ At first I disagreed, but I contemplated what he was saying, and I came to an agreement that, yes, that is the transcendent value of the blues and of swinging, Duke Ellington was swinging. You have the complexity but also the optimism. It’s saying, ‘Man, this is a tragic situation, but it’s gonna be cool.’ That’s a very important part of the jazz expression.”

Meet the ARTISTS



WYNTON MARSALIS

(*Music Director, Trumpet*) is the Managing and Artistic Director of Jazz at Lincoln Center and a world-renowned trumpeter and composer. Born in New Orleans, Louisiana in 1961,

Marsalis began his classical training on trumpet at age 12, entered The Juilliard School at age 17, and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982, and has since recorded more than 60 jazz and classical recordings, which have won him nine GRAMMY® Awards. In 1983 he became the first and only artist to win both classical and jazz GRAMMYs® in the same year and repeated this feat in 1984. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of U.S. universities and colleges. He has written six books; his most recent are *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers and published by Candlewick Press in 2012, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008. In 1997 Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 2001 he was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center. The event raised more than \$3 million for the Higher Ground Relief Fund to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina. Marsalis helped lead the effort to construct Jazz at Lincoln Center's home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.



ERIC REED (*Piano*)

Award-winning pianist and composer Eric Scott Reed began playing the piano at age two and was performing in his father's Baptist church in Philadelphia by age five.

He was primarily self-taught, and after impressing his teachers at Philadelphia's Settlement Music School (starting at age seven) and Los Angeles' Colburn School of Arts, Reed began to tour the world as a leader and sideman at age 18. He received great attention in the 1990s with Wynton Marsalis' Septet (for which he left California State University at Northridge), the Jazz at Lincoln Center Orchestra, with whom he made countless recordings and TV appearances, and with the bands of Freddie Hubbard and Joe Henderson. He has since played with artists including Wayne Shorter, Jessye Norman, Patti LaBelle, Edwin Hawkins, and Quincy Jones. Reed has taught at The Juilliard School of Music and gives master classes and lecture demonstrations on the discography and history of jazz music. In 2005 Eric formed a quartet with fellow Los Angelean Willie Jones III, bassist Gerald Cannon and tenor and soprano saxophonist Stacy Dillard. His other musical ventures include more than 20 recordings as a leader, including his latest, *The Dancing Monk*, scores for Eddie Murphy's comedy *Life* and other film projects, and annual musical direction for the Alvin Ailey American Dance Theater's classic *Revelations*, under the direction of Judith Jamison. Currently Reed is in residence with the Ebony Repertory Theatre of Los Angeles, as musical director of Regina Taylor's *Crowns*. Reed has recorded more than 29 chart-topping, critically-acclaimed, award-winning projects, supported by global performances to appreciative audiences. Legendary pianist Ahmad Jamal calls Reed "one of [his] very favorite pianists."

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GREGORY PORTER (*Vocals*) was born in Los Angeles, raised in Bakersfield, and now makes the world his musical home. A frequent guest performer with the Jazz at Lincoln Center Orchestra, Porter also

maintains a residency at Smoke Jazz and Supper Club in New York. With a voice that can caress or confront, embrace or exhort, GRAMMY® nominee Gregory Porter exhibits such an incredible degree of vocal mastery that Wynton Marsalis went on record to call him “a fantastic young singer,” making it even more impressive that Porter’s latest release at the time, *Water* (Motema Music), was his recording debut. The CD was produced by saxophonist, pianist and composer Kamau Kenyatta, who bears much of the responsibility for Porter’s career trajectory. When a shoulder injury ended Porter’s football scholarship to San Diego State University, Kenyatta—along with saxophonist Daniel Jackson (Ray Charles, Buddy Rich, Art Farmer, and more)—recognized his musical talent and nurtured the burgeoning performer. Kenyatta invited Porter to a Los Angeles studio while producing flutist Hubert Laws’ *Remembers the Unforgettable Nat King Cole*, and when Laws heard Porter singing along to the Charlie Chaplin-penned “Smile,” he decided to include a “bonus” track of Porter’s rendition. Also present in the studio that day was Eloise Laws, who gave Porter a lead role in *It Ain’t Nothin’ But the Blues*, a Tony-nominated musical theater work that brought Porter to Broadway. Porter also wrote and starred in his semi-autobiographical *Nat King Cole and Me*, in which he dramatically documented his childhood, which was marked by an absentee father and the joy and pain he heard when listening to his mother’s Nat King Cole records. The play ran for two very successful months at the Denver Center for the Performing Arts and has since travelled to Houston, Texas (without Porter’s involvement). Porter’s latest CD, *Be Good*, was released in February 2012 by Motema Music and nominated for a GRAMMY® Award.



KENNY WASHINGTON (*Vocals*), born and raised in New Orleans, grew up singing gospel in church and playing saxophone in school bands. Jazz caught Washington’s interest during his senior year of

high school, when clarinetist Alvin Batiste performed at his school with a band of students that included Branford and Wynton Marsalis. Inspired, Washington went on to study music at Xavier University, playing saxophone and singing in a variety of styles including pop, classical, R&B, and jazz. After college, Washington joined the honorary U.S. Navy Band as a saxophonist, but when his singing prowess was discovered he became the band’s featured vocalist. With the Navy band, he performed across Asia, Russia, Australia, and the U.S. He then settled in California, thrilling San Francisco jazz audiences with his soulful interpretations, seemingly limitless range of more than four octaves, and rapid-fire scatting. The following year, Joe Locke brought Washington to New York for a week-long run at Jazz at Lincoln Center’s prestigious Dizzy’s Club *Coca-Cola* with The Joe Locke Group. This experience launched Washington into a new musical stratosphere, and the group’s residency has since become an annual Dizzy’s tradition. Washington also appeared in Roy Nathanson’s off-Broadway production *Fire at Keaton’s Bar and Grill*, with Elvis Costello and Deborah Harry, and was the featured vocalist at San Francisco’s world-famous Mark Hopkins Intercontinental Hotel’s *Top of the Mark* for eight years. His astounding improvisational flights, inventive approach and emotional intensity are awe inspiring; whether scatting up a storm or caressing a Rodgers and Hart ballad, Washington is the kind of performer who leaves the stage with an audience full of fans, such as Ravi Coltrane, who has declared Kenny Washington his favorite male vocalist.



PAULA WEST (*Vocals*) moved to San Francisco after graduating from college, interested in music, but unsure of what to do with her life. She studied old records purchased at thrift shops, took singing classes, and as she became more confident in her talent, she ventured into jam sessions and performances at open mics. At one of these sessions she met pianist Ken Muir—her accompanist to this day—who hired her to work at San Francisco's Ritz Carlton Hotel's Terrace Restaurant. West went on to study with Faith Winthrop, developing her unique tone, delivery, and trademark ability to sustain a note without vibrato. In 1995 she was included in the Cabaret Convention and released her critically acclaimed CD *Temptation*, and in 1996 she performed at the Algonquin Hotel's famous Oak Room, which led to various high-profile bookings and allowed West to make a name for herself on the East Coast. She has performed in New York and Philadelphia, appeared on both European and American broadcasts, and has made several appearances in Switzerland and Italy. In 1997 she had a sold-out debut at the Maison de la Musique in Paris. Her film credits include *Bicentennial Man* and *Teknolust*. Known and respected for her creative and distinct repertoire, West is drawn to songs with interesting harmonics and literate lyrics, always keeping two things in mind: communication with the audience and an intelligent approach to lyrics. "I'm a jazz singer—not an avant garde singer," West notes. Performing consistently with The Eric Reed Trio, recent appearances include Jazz at Lincoln Center, Sculler's, Jazz Aspen, and a performance at The White House in a salute to American writers. In addition to Eric Reed, West has worked with such jazz greats as Bobby Hutcherson, Bill Charlap, Frank Weiss, Mulgrew Miller, Peter Washington, Victor Lewis, Bruce Barth, and Regina Carter.

ELI BISHOP (*Guest Soloist, Violin*), a native of Nashville, Tennessee, has been playing the violin/fiddle since the age of three, beginning with classical and later venturing into jazz, swing, and bebop, which he studies with the legendary Buddy Spicher. While enrolled at the Nashville School of the

Arts, Eli studied swing and jazz music on the violin and also began playing the guitar. Spending his high school years focused on jazz improvisation and learning the standard repertoire, he started making connections in the small community of jazz violin players. This scene inspired Bishop to attend Berklee College of Music from 2010–12, where he studied violin performance and electronic production and design.

WALTER BLANDING (*Tenor and Soprano Saxophones*) was born into a musical family on August 14, 1971 in Cleveland, Ohio. He began playing the saxophone at age six and by age 16, he was performing regularly with his parents at the Village Gate. Blanding attended LaGuardia High School of Music & Art and Performing Arts and continued his studies at the New School for Social Research where he earned a B.F.A. in 2005. His 1991 debut release, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of the year, and his artistry began to impress listeners and critics alike. He has been a member of the Jazz at Lincoln Center Orchestra since 1998 and has performed, toured and/or recorded with his own groups and with such renowned artists as the Cab Calloway Orchestra, Roy Hargrove, Hilton Ruiz, Count Basie Orchestra, Illinois Jacquet Big Band, Wycliffe Gordon, Marcus Roberts, Wynton Marsalis Quintet, Isaac Hayes, and many others. Blanding lived in Israel for four years and had a major impact on the music scene while touring the country with his own ensemble and with U.S. artists such as Louis Hayes, Eric Reed, Vanessa Rubin, and others invited to perform there. He taught music in several Israeli schools and eventually opened his own private school in Tel Aviv. During this period, *Newsweek International* called him a "Jazz Ambassador to Israel."

CHRIS CRENSHAW (*Trombone*) was born in Thomson, Georgia on December 20, 1982. Since birth, he has been driven by and surrounded by music. When he started playing piano at age three, his teachers and fellow students noticed his aptitude for the instrument. This love for piano led to his first gig with Echoes of Joy, his father Casper's group. He picked up the trombone at 11 and hasn't put it down since. He graduated from Thomson High School in 2001

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and received his Bachelor's degree with honors in Jazz Performance from Valdosta State University in 2005. He was awarded Most Outstanding Student in the VSU Music Department and College of Arts. In 2007 Crenshaw received his Master's degree in Jazz Studies from The Juilliard School where his teachers included Dr. Douglas Farwell and Wycliffe Gordon. He has worked with Gerard Wilson, Jiggs Whigham, Carl Allen, Marc Cary, Wessell Anderson, Cassandra Wilson, Eric Reed, and many more. In 2006 Crenshaw joined the Jazz at Lincoln Center Orchestra and in 2012 he composed "God's Trombones," a spiritually-focused work which was premiered by the orchestra at Jazz at Lincoln Center.

VINCENT GARDNER (*Trombone, Tuba*) was born in Chicago in 1972 and was raised in Hampton, Virginia. After singing, playing piano, violin, saxophone, and French horn at an early age, he decided on the trombone at age 12. He attended Florida A&M University and the University of North Florida. He soon caught the ear of Mercer Ellington, who hired Gardner for his first professional job. After graduating from college, he moved to Brooklyn, New York, completed a world tour with Lauryn Hill in 2000, then joined the Jazz at Lincoln Center Orchestra. Gardner has served as Instructor at The Juilliard School, as Visiting Instructor at Florida State University and Michigan State University, and as adjunct instructor at The New School. He has contributed many arrangements to the Jazz at Lincoln Center Orchestra and other ensembles. In 2009 he was commissioned by Jazz at Lincoln Center to write "The Jesse B. Semple Suite," a 60-minute suite inspired by the short stories of Langston Hughes. Gardner is featured on a number of notable recordings and has recorded five CDs as a leader for Steeplechase Records. He has performed with The Duke Ellington Orchestra, Bobby McFerrin, Harry Connick, Jr., The Saturday Night Live Band, Chaka Khan, A Tribe Called Quest, and many others.

VICTOR GOINES (*Tenor & Soprano Saxophones, Clarinet, Bass Clarinet*) is a native of New Orleans, Louisiana. He has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993, touring throughout the world

and recording more than 20 albums. As a leader, Goines has recorded seven albums including his most recent release *Twilight* (2012) on Rosemary Joseph Records. A gifted composer, Goines has more than 50 original works to his credit. He has recorded and/or performed with many noted jazz and popular artists including Ahmad Jamal, Ruth Brown, Dee Dee Bridgewater, Ray Charles, Bob Dylan, Dizzy Gillespie, Lenny Kravitz, Branford Marsalis, Ellis Marsalis, Dianne Reeves, Willie Nelson, Marcus Roberts, Diana Ross, Stevie Wonder, and a host of others. Currently, he is the director of jazz studies/professor of music at Northwestern University. He received a Bachelor of Music degree from Loyola University in New Orleans in 1984, and a Master of Music degree from Virginia Commonwealth University in Richmond in 1990.

CARLOS HENRIQUEZ (*Bass*) was born in 1979 in the Bronx, New York. He studied music at a young age, played guitar through junior high school and took up the bass while enrolled in The Juilliard School's Music Advancement Program. He entered LaGuardia High School of Music & Arts and Performing Arts and was involved with the LaGuardia Concert Jazz Ensemble which went on to win first place in Jazz at Lincoln Center's *Essentially Ellington* High School Jazz Band Competition and Festival in 1996. In 1998 swiftly after high school, Henriquez joined the Wynton Marsalis Septet and the Jazz at Lincoln Center Orchestra, touring the world and featured on more than 25 albums. Henriquez has performed with artists including Chucho Valdes, Paco De Lucia, Tito Puente, the Marsalis Family, Willie Nelson, Bob Dylan, Stevie Wonder, Lenny Kravitz, Marc Anthony, and many others. He has been a member of the music faculty at Northwestern University School of Music since 2008, and was music director of the Jazz at Lincoln Center Orchestra's cultural exchange with the Cuban Institute of Music with Chucho Valdes in 2010.

SHERMAN IRBY (*Alto & Soprano Saxophones*) was born and raised in Tuscaloosa, Alabama. He found his musical calling at age 12. In high school, he played and recorded with gospel immortal James Cleveland. He graduated from Clark Atlanta University with a B.A. in Music Education.

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In 1991 he joined Johnny O'Neal's Atlanta-based quintet. In 1994 he moved to New York City then recorded his first two albums, *Full Circle* (1996) and *Big Mama's Biscuits* (1998), on Blue Note. Irby toured the U.S. and the Caribbean with the Boys Choir of Harlem in 1995, and was a member of the Jazz at Lincoln Center Orchestra from 1995 to 1997. During that tenure, he also recorded and toured with Marcus Roberts, was part of Betty Carter's Jazz Ahead Program and Roy Hargrove's groups. After a four-year stint with Roy Hargrove, Irby focused on his own group in addition to being a member of Elvin Jones' ensemble and Papo Vazquez's Pirates Troubadours. Since 2003 Irby has been the regional director for JazzMasters Workshop, mentoring young children, and a board member for the CubaNOLA Collective. He formed Black Warrior Records and released *Black Warrior*, *Faith*, *Organ Starter*, and *Live at the Otto Club* under the new label.

ALI JACKSON (*Drums*) developed his talent on drums at an early age. In 1993 he graduated from Cass Tech High School and in 1998 was the recipient of Michigan's prestigious Artserv Emerging Artist award. As a child, he was selected as the soloist for the "Beacons Of Jazz" concert which honored legend Max Roach at New School University. After earning an undergraduate degree in music composition at the New School University for Contemporary Music, he studied under Elvin Jones and Max Roach. Jackson has been part of Young Audiences, a program that educates New York City youth on jazz. He has performed and recorded with artists including Wynton Marsalis, Dee Dee Bridgewater, Aretha Franklin, George Benson, Harry Connick, Jr., KRS-1, Marcus Roberts, Joshua Redman, Vinx, Seito Kinen Orchestra conductor Seiji Ozawa, Diana Krall, and the New York City Ballet. His production skills can be heard on George Benson's GRP release *Irreplaceable*. Jackson is also featured on the Wynton Marsalis Quartet recordings *The Magic Hour* (Blue Note, 2004), and *From the Plantation to the Penitentiary* (Blue Note, 2007). Jackson collaborated with jazz greats Cyrus Chestnut, Reginald Veal, and James Carter on *Gold Sounds* (Brown Brothers, 2005) that transformed songs by indie alternative rock band Pavement into unique virtuosic interpretations with the attitude of the church

and juke joint. He has been a member of the Jazz at Lincoln Center Orchestra since 2005. Jackson currently performs with the Wynton Marsalis Quintet, Horns in the Hood, and leads the Ali Jackson Quartet. He also hosted "Jammin' with Jackson," a series for young musicians at Jazz at Lincoln Center's Dizzy Club *Coca-Cola*. He is also the voice of "Duck Ellington," a character in the Penguin book series *Baby Loves Jazz* that was released in 2006.

RYAN KISOR (*Trumpet*) was born on April 12, 1973 in Sioux City, Iowa, and began playing trumpet at age four. In 1990 he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Kisor enrolled in Manhattan School of Music in 1991 where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan, and Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the Philip Morris Jazz All-Stars, and others. In addition to being an active sideman, Kisor has recorded several albums as a leader including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the Jazz at Lincoln Center Orchestra since 1994.

CARL MARAGHI (*Baritone Saxophone, Clarinet, Bass Clarinet*) moved to New York City from his native Montreal, Canada to study at the prestigious Juilliard School, where he studied and performed with artists such as Joe Temperley, Victor Goines, Joe Lovano, Benny Golson, Wycliffe Gordon, and Wynton Marsalis. He has played in concerts with the Jazz at Lincoln Center Orchestra, tours with the Lionel Hampton Celebration Band, performs and records with Pedro Giraudo's orchestra, and is part of the acclaimed David Berger Jazz Orchestra. Maraghi has also worked for Doc Severinsen, Ken Peplowski, Bobby Short, and Loren Schoenberg. In addition to leading and composing for the Carl Maraghi Sax Ensemble and the Mulligan And More Quartet, he regularly plays for *Jersey Boys* and *Billy Elliot* on Broadway. He released his first opus, *Blossum*, in 2009.

ELLIOT MASON (*Trombone*) was born in England in 1977 and began trumpet lessons at age four with his father. At age seven, he

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switched his focus from trumpet to trombone. At 11 years old, he was performing in various venues, concentrating on jazz and improvisation. By 16, Mason left England to join his brother Brad Mason at the Berklee College of Music on a full tuition scholarship. He has won the following awards: *Daily Telegraph* Young Jazz Soloist (under 25) Award, the prestigious Frank Rosolino Award, the International Trombone Association's Under 29 Jazz Trombone competition, and Berklee's Slide Hampton Award in recognition of outstanding performance abilities. He moved to New York City after graduation and in 2008, Mason joined Northwestern University's faculty as the jazz trombone instructor. Mason has performed with Count Basie Orchestra, the Mingus Big Band, the Maria Schneider Orchestra, and the Maynard Ferguson Big Bop Nouveau. A member of the Jazz at Lincoln Center Orchestra since 2006, Mason also continues to co-lead the Mason Brothers Quintet with his brother. The Mason Brothers released their debut album, *Two Sides, One Story* in 2011.

TED NASH (*Alto and Soprano Saxophones*) was born into a musical family in Los Angeles. His father, Dick Nash, and uncle, the late Ted Nash, were both well-known jazz and studio musicians. The younger Nash exploded onto the jazz scene at 18, moved to New York and released his first album, *Conception* (Concord Jazz). He is co-leader of the Jazz Composers Collective and is constantly pushing the envelope in the world of "traditional jazz." His group Odeon has often been cited as a creative focus of jazz. Many of Nash's recordings have received critical acclaim, and have appeared on the "best-of" lists in *The New York Times*, *The New Yorker*, *The Village Voice*, *The Boston Globe*, and *Newsday*. His recordings, *The Mancini Project* (Palmetto Records) and *Sidewalk Meeting* (Arabesque Recordings), have been placed on several "best-of-decade" lists. His album *Portrait in Seven Shades* was recorded by the Jazz at Lincoln Center Orchestra and was released in 2010. The album is the first composition released by the JLCO featuring original music by a band member other than band-leader Wynton Marsalis.

MARCUS PRINTUP (*Trumpet*) was born and raised in Conyers, Georgia. His first musical experiences were hearing the fiery gospel music his parents sang in church. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991 Printup's life changed when he met his mentor, the great pianist Marcus Roberts. Roberts introduced him to Wynton Marsalis, which led to Printup's induction into the Jazz at Lincoln Center Orchestra in 1993. Printup has recorded with Betty Carter, Dianne Reeves, Eric Reed, Madeline Peyroux, Ted Nash, Cyrus Chestnut, Wycliffe Gordon, and Roberts, among others. He has recorded several records as a leader: *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, *Nocturnal Traces*, *The New Boogaloo*, *Peace in the Abstract*, *Bird of Paradise*, *London Lullaby*, *Ballads All Night*, and *A Time for Love*. He made his screen debut in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack. August 22 has been declared "Marcus Printup Day" in his hometown of Conyers, Georgia.

KENNY RAMPTON (*Trumpet*) joined the Jazz at Lincoln Center Orchestra in 2010. He also leads his own sextet in addition to performing with the Mingus Big Band, The Mingus Orchestra, The Mingus Dynasty, George Gruntz' Concert Jazz Band, and The Manhattan Jazz Orchestra (under the direction of Dave Matthews). In 2010 Rampton performed with The Scottish National Jazz Orchestra at the Edinburgh International Festival, and was the featured soloist on the Miles Davis/Gil Evans classic version of *Porgy and Bess*. He toured the world with The Ray Charles Orchestra in 1990 and with the legendary jazz drummer Panama Francis, The Savoy Sultans, and The Jimmy McGriff Quartet, with whom he played for 10 years. As a sideman, Rampton has performed with Mingus Epitaph (under the direction of Gunther Schuller), Bebo Valdez' Latin Jazz All-Stars, Maria Schneider, the Afro-Latin Jazz Orchestra, Charles Earland, Dr. John, Lionel Hampton, Jon Hendricks, Illinois Jacquet, Geoff Keezer, Christian McBride, and a host of others. Most recently, he was hired as the trumpet voice on *Sesame Street*. Some of his Broadway credits include *Finian's Rainbow*, *The Wiz*, *Chicago: The Musical*, *In The Heights*, *Hair*, *Young Frankenstein*, and *The Producers*.

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JAZZ AT LINCOLN CENTER is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio programs, television broadcasts, recordings, publications, an annual high school jazz band

competition and festival, a band director academy, jazz appreciation curriculum for students, music publishing, children's concerts and classes, lectures, adult education courses, student and educator workshops, and interactive websites. Under the leadership of Managing and Artistic Director Wynton Marsalis, Chairman Robert J. Appel, and Executive Director Greg Scholl, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information, visit jalc.org.

Our newest visual art exhibit, *Jazz at Lincoln Center: 25 Years of Celebrating America's Music*, documents JALC's origins and growth in commemoration of our 25th anniversary in 2012–13. The exhibit features historical photographs, documents, posters, videos, costumes, commissioned scores, and ephemera, in a mixed media portrait of the organization's founding and ongoing record of achievement and commitment to the uniquely American art form of jazz. The exhibit is free and open during concerts, so you can explore and learn more about Jazz at Lincoln Center during your visit.

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UPCOMING EVENTS

JAZZ AT LINCOLN CENTER'S FREDERICK P. ROSE HALL

FEBRUARY 2013

IRENE DIAMOND EDUCATION CENTER

Dizzy and Bird Festival

Free Listening Party with Randy Weston

February 28, 7pm

Living jazz piano legend and NEA Jazz Master Randy Weston, a close personal friend of Dizzy Gillespie, will present a retrospective of Dizzy and Charlie Parker's recorded musical catalog.

Free and open to the public

MARCH 2013

ROSE THEATER

Dizzy and Bird Festival

Celebrating Dizzy Gillespie

March 8-9, 8pm

No living trumpet player can claim a closer relationship to musician-teacher-humanitarian Dizzy Gillespie—personally or musically—than Jon Faddis, who met his friend and mentor at age 15. A veteran of the Thad Jones-Mel Lewis Orchestra, and former musical director of Gillespie's United Nations Orchestra, Faddis will direct The Jon Faddis Jazz Orchestra of New York through new transcriptions from Gillespie's path-breaking 1940s big band, repertoire from the spectacular 1950s edition that toured the Middle East and South America under the auspices of the State Department, and lead a quintet through selected gems from Gillespie's consistently superb small group recordings with special guests Ignacio Berroa, NEA Jazz Master Jimmy Heath, Pedrito Martinez, and Steve Turre (3/8 only).

Free pre-concert festival nightly at 6:30pm.

Free pre-concert discussion nightly at 7pm.

IRENE DIAMOND EDUCATION CENTER

Swing University

Spring Term

Classes start March 19

Whether you are new to the music or seek to deepen your knowledge, Swing University offers students of all ages a chance to learn about jazz from musicians and scholars. Spring term includes Jazz 101, Jazz 201, Jazz 301, Charlie Christian, Lennie's Listening Lessons, Ragtime, and Free Jazz.

Single tickets to Spring classes are available.

THE ALLEN ROOM

Dizzy and Bird Festival

Paquito D'Rivera's

"Charlie Parker with Strings"

March 8-9, 7:30pm & 9:30pm

All tributaries of contemporary jazz expression lead back to alto saxophone giant Charlie "Bird" Parker (1920-1955), whose unrivaled improvisational brilliance mesmerizes everyone who hears him. Parker's profound impact on the course of music increased even further after his 1950 session *Charlie Parker with Strings*, on which, framed by romantic string arrangements, he soared through a suite of standards (it remains his most popular recording to date). On this program, the effervescent Cuban reedist-arranger-composer Paquito D'Rivera will place his lush sound and virtuosic sensibility at the service of this repertoire, imparting a Latin twist to the proceedings. A few pieces from Parker's recordings with Machito, Chico O'Farrill, and other Latin artists will be revisited as well.

Free pre-concert festival nightly at 6:30pm.

Charlie Musselwhite

March 15-16, 7:30pm & 9:30pm

Raised in Memphis, Tennessee, Charlie Musselwhite launched his career within the fertile blues landscape of mid-1960s Chicago and the flower power era San Francisco. Now 68, Musselwhite brings his still bourbon-smooth tenor voice and masterful harmonica commentary to The Allen Room, where he'll undoubtedly uphold the *Chicago Tribune's* assessment that "he defines the cutting edge in contemporary blues."

Madeleine Peyroux

March 22-23, 7:30pm & 9:30pm

"She was capable of telling the truth," says Madeleine Peyroux of her attraction to Billie Holiday, to whom her soulful, thick-as-molasses contralto and deliberate, conversational phrasing has been compared. In these concerts, Peyroux will apply her recognizable-in-one-note instrument—and her guitar—to repertoire drawn from her last four CDs, comprising both original songs and reimagined classics from such artists as Robert Johnson, Bessie Smith, Bob Dylan, Leonard Cohen, and Joni Mitchell.

Except where noted, all venues are located in **Jazz at Lincoln Center's Frederick P. Rose Hall, Time Warner Center, 5th floor**
Tickets: \$10-\$120

To purchase tickets call CenterCharge: 212-721-6500 or visit: jalc.org. The Jazz at Lincoln Center Box Office is located on Broadway at 60th Street, Ground Floor. Hours: Monday-Saturday, 10am-6pm; Sunday, 12pm-6pm.

For groups of 15 or more: 212-258-9875 or jalc.org/events/group-sales.

For more information about our education programs, visit jalc.org/learn.

For Swing University and WeBop enrollment: 212-258-9922.

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UPCOMING EVENTS

Dizzy's Club *Coca-Cola*

JAZZ AT LINCOLN CENTER'S FREDERICK P. ROSE HALL

FEBRUARY 2013

Tia Fuller Quartet with Special Guest Sean Jones
with Shamie Royston, Mimi Jones, EJ Strickland
(Feb. 21–22 only), and Rudy Royston (Feb. 23–24 only)

February 21–24

7:30pm & 9:30pm

Late Night Session: Emmet Cohen Trio
(Feb. 19–23)

Juilliard Jazz Ensemble

February 25

7:30pm & 9:30pm

The Music of Dexter Gordon:

A Celebration

with George Cables, Victor Lewis, Joe Locke,
Jerry Weldon, Walter Blanding, and Brandon Lee

February 26–27

7:30pm & 9:30pm

Late Night Session: Aaron Kimmel Quartet

Wolff & Clark Expedition

with Michael Wolff, Mike Clark, Steve Wilson, and
James Genus

February 28

7:30pm & 9:30pm

Late Night Session: Aaron Kimmel Quartet

MARCH 2013

Warren Wolf Group

with Aaron Goldberg, Kris Funn, and Billy Williams

March 1–3

7:30pm & 9:30pm

Late Night Session: Aaron Kimmel Quartet
(Mar. 1–2)

Jason Marsalis Quartet

with David Potter, Will Goble, and Austin Johnson

March 4

7:30pm & 9:30pm

Grace Kelly Quintet

with Pete McCann, Evan Gregor, Eric Doob, and
a surprise guest

March 5–6

7:30pm & 9:30pm

Late Night Session: Alphonso Horne

Dizzy and Bird Festival

Wycliffe Gordon & Friends – The Dizzy Birds:

Bebop Then and Now

with Adrian Cunningham, Michael Dease, Aaron Diehl,
Yasushi Nakamura, Dion Parson, and special guests

March 7–10

7:30pm & 9:30pm

Late Night Session: Alphonso Horne (Mar. 7–9)

Amina Figarova Sextet

with Bart Platteau, Ernie Hammes, Marc Mommaas,
Jeroen Vierdag, and Chris "Buckshot" Strik

March 11

7:30pm & 9:30pm

Eddie Daniels & Roger Kellaway

March 12–13

7:30pm & 9:30pm

Late Night Session: Joe Saylor and Bryan Carter

Billy Hart Quartet

with Mark Turner, Ethan Iverson, and Ben Street

March 14–17

7:30pm & 9:30pm

Late Night Session: Joe Saylor and Bryan Carter
(Mar. 14–16)

Tune in for our live webcasts brought to you from Dizzy's Club Coca-Cola. View the full schedule at jalc.org/live.

*In deference to the artists, patrons of Dizzy's Club Coca-Cola
are encouraged to keep conversations to a whisper during the performance.*

Artists and schedule subject to change.

Dizzy's Club Coca-Cola is located in Jazz at Lincoln Center's Frederick P. Rose Hall,
Time Warner Center, 5th floor New York.

Reservations: 212-258-9595/9795 or jalc.org/dizzys; **Group Reservations:** 212-258-9580 or jalc.org/dizzys/group-sales.

Nightly Artist sets at 7:30pm & 9:30pm plus an 11:30pm set on Fridays.

Late Night Session sets Tuesday through Saturday, after the last Artist set.

Cover Charge: \$20–40. Special rates for students with valid student ID. Full dinner available at each set.

Rose Theater and The Allen Room concert attendees, present your ticket stub to get
50% off the late-night cover charge at Dizzy's Club Coca-Cola Fridays and Saturdays.

Jazz at Lincoln Center merchandise is now available at the concession stands during performances in Rose Theater
and The Allen Room. Items also available in Dizzy's Club Coca-Cola during evening operating hours.

Dizzy's Club Coca-Cola gift cards now available.

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JAZZ AT LINCOLN CENTER • 25 YEARS OF JAZZ

DIZZY & BIRD FESTIVAL

FEB 28

7 PM

Irene Diamond
Education Center

FREE EVENT

LISTENING PARTY

NEA Jazz Master Randy Weston presents a retrospective of Dizzy Gillespie & Charlie Parker's recorded musical catalog

MAR 7-10

7:30 PM & 9:30 PM

Dizzy's Club
Coca-Cola

WYCLIFFE GORDON & FRIENDS: THE DIZZY BIRDS

With Adrian Cunningham, Michael Dease, Aaron Diehl, Yasuhi Nakamura, & Dion Parson

MAR 8-9

6:30 PM

Atrium

FREE EVENT

PRE-CONCERT FESTIVAL

Featuring live music, food from Dizzy's Club *Coca-Cola*, beer lovingly provided by Brooklyn Brewery, and more

MAR 8-9

7:30 PM & 9:30 PM

The Allen Room

PAQUITO D'RIVERA'S

'CHARLIE PARKER WITH STRINGS'

Paquito D'Rivera honors the work of Charlie Parker, imparting a Latin twist to the familiar standard

MAR 8-9

8 PM

Rose Theater

CELEBRATING DIZZY GILLESPIE

New transcriptions of Gillespie repertoire with trumpeter Jon Faddis, NEA Jazz Master saxophonist Jimmy Heath, and The Jon Faddis Jazz Orchestra of New York

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